Cinefantastique #4 July 16
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Horror Science Fiction Fantasy

IN LIKE FLINT ....see page 39

FORRY ACKERMAN APPEARS IN THE POWER

In a conversation last week, Forry revealed the details of his part in the new George Pal science fiction production.

In an interior scene, a camera pans a selection of paperback fiction (which, in wry humor, some were titles George Pal intends to film, or once intended to film) and comes upon Forrest J Ackerman, Editor-in-chief of FAMOUS MONSTERS, who was reading a copy of METROPOLIS, the novel on which his all-time favorite SF film is based.

While reading, Forry was supposed to be munching on sunflower seeds. Forry said that he'd never eaten them before, and was chewing them shells and all; fortunately, he didn't choke to death. There was little doubt that Forry enjoyed the part, and it was great fun, though several rehearsals with whole sunflower seeds were quite a unique experience for him.

George Pal's ace director, Byron Haskin directed Forry, but with his love of the book, "he sure didn't have to!"

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Satyajit Ray to Direct Peter Sellers in THE ALIEN

With the incredible ingredients of science fiction, buried treasure, and British actor Peter Sellers, "THE ALIEN" will be produced.

The treasure, 3 tons of old silver coins, will be used to underwrite the entire venture, Peter Sellers has agreed to star, and Indian director Satyajit Ray, a long-time science fiction fan will both direct and write the screenplay.

With a mere 14 films under his belt, Satyajit Ray has rocketed to the select circle of the world's top directors. His films, always dealing with spiritual and metaphysical values, will be allegorical in nature, and will revolve around a space capsule landing in a Bengal village, and mistaken for a "religious temple." Wild as it may sound, this film is not the usual goblins-from-Mars type

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CINEFANTASTIQUE #4. July 16, 1967. A non-profit newsletter of film news and reviews published bi-weekly at 7470 Diversey, Elmwood Park, Illinois 60635. Copyright c 1967 by Fred Clarke. Available at 3/30¢, large issues 30¢.
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Our third issue arrived almost exactly two months late. It was not, as some readers thought, due to the inefficiencies of the US postal service, but rather to the inefficencies of the CF staff. Now Ted Isaacs got married, and while that's not inefficiency, it came at an inopertune moment. Thus I was actually forced to write something myself, which as an editor I found very distasteful not to mention time consuming. To add to the general confusion, editor Vern Bennett, who had been chained to a typewriter until he finished the issue's stencils, rebelled and escaped through an air duct in his cell dragging his typewriter behind him. Thus I was forced to finish the issue's stencils, which was no mean task using the two-finger pick & peck method. What does matter is that the issue did finally appear, and I would like to wish Ted and his new wife a very nice time at Expo 67 in Montreal, especially since he has promised a new batch of reviews on his return, in time I hope for #5.

Since the greater part of you received our first issue as a free sample, this number is the last of your three issue subscription. Before resubscribing however, please take note of our new price and format. Beginning with #5, our next issue, every fourth number will have a large magazine size format, offset covers and interior photographs, art and articles, as well as the usual news and reviews. These large issues, spaced at bi-monthly intervals, are 30¢, and the bi-weekly newsletters are now 10¢@. The next four issues of CINEFANTASTIQUE, a two month subscription, will now cost you 60¢. I am sure the bi-monthly-magazine will meet with your aproval, and while the price hike may not, I assure you it is quite necessary.

DETROIT TRIPLE FAN FAIR

The second annual Detroit Triple Fan Fair was held June 17th and 18th at the Park Shelton Hotel, and as my first regional convention, it seemed quite pale in comparison to last year's International Science Fiction Convention held in Cleveland (Tricon).

The convention committee failed primarily in their choice of film subjects, although their presentations in the areas of comic art and fantasy literature were well handled. The guest of honor, author Roger Zelazny, gave an excellent Talk concerning the differences in presentation between films, comics, and novels. As a novelist he naturally favored the novel, although he made a noble attempt at detatched objectivity. The fact that film is the most explicite of the three categories, makes it to him the least desirable, while to me the ability of film to transform the abstract words of the novelist into concrete images makes it the most desirable form of expression. He recited a very effective passage from a future novel, which oddly enough would have lent itself just as well to film treatment.

Chairman Marvin Giles gave an excellent talk the day before, albeit less interesting, called The Tree of Science Fantasy which traced the various thematic categories of horror, fantasy, and science fiction. Giles was a very poor speaker, and he read his entire speech

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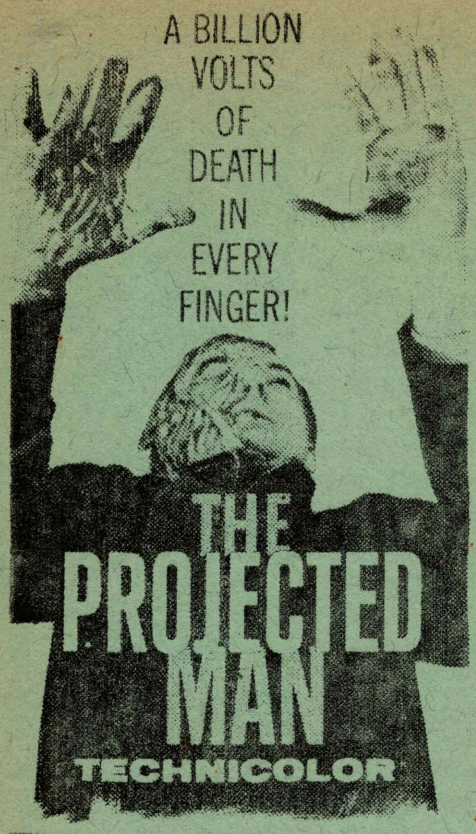
FILM NEWS & NOTES

Vincent Price has just completed The House of 1,000 Dolls for AIP. Filming in Madrid of the Peter Welbeck script wound up early in June...I Wish I May - science fiction title filming under independent production banner...The X Men began production June 28 at MGM's Boreham Wood Studios for the Mirsch Corporation...Beginning September 4, Ray Milland will direct and star in Hostile Witness to lens at England's Shepperton Studios. Milland toured the US recently in Witness stage play. His first directorial assignment (Panic in the Year Zero - 1962), at AIP proved to be a tight suspenser and one of the finest films to utilize the WWIII atomic holocost theme...Billy Wilder will produce and direct The Private Life of Sherlock Holmes. The Mirsch Corporation production begins filming in London in November...Next Bonder On His Majesty's Secret Service now in preparation for UA release. Also from Saltzman and Broccoli is UA's Billion Dollar Brain continuing the Harry Palmer series starring Michael Caine...From Amicus' Max J. Rosenberg and Milton Subotsky comes The Eliminator now in post-production preparation for release...Roger Corman's The Trip from AIP slated for July-August release...Peter Cushing stars in Continental's Invasion Earth, an English product in color now in release...Both Matt Helm adventures, The Silencers and Murderer's Row, receive a summer double bill rerelease...American International begins extensive European filming in London with Edgar Allan Poe's The Oblong Box, a top-budget picture in color will shoot from script in preparation by Star Trek scripter Jerry Sohl. Box stars Vincent Price and Fabian!... Also under AIP production banner will be The Marquis DeSade, to be produced by Louis B. Heyward in Europe...The Shadow World will film from an original story and script by Sy Bartlett for major Columbia release...Robert Blees has been signed to write the screenplay for The Gold Bug which AIP will lens in 1968 in color and Cinemascope. Revitilization of the Poe series, initiated with the production of Poe's The Oblong Box, has resulted from the tremendous success of AIP Poe rerelease packages...Filming begins September in Tokyo on the Ram Films Production of Battle Beyond the Stars, in color and wide screen. Pic stars Robert Horton and Luciana Paluzzi for MGM release...Czech actress Olinka Berova has arrived in London to star in the Hammer production The Vengeance of She... Newly formed Red Ram Productions began shooting its first project, Duel on the Planet Mars in mid-June. Robert Lansing, star of television's Twelve O'Clock High who began his film career with Jack Haris' The 4-D Man, will star. Allied Artists will release the film which is being co-produced by Sagittarius Productions. Filming will take place in North Miami with Nicholas Webster directing...Under active research at a cost of $1½ million is planned feature Journey To the Moon. This money is being spent on developement alone by Associated Television, producers of The Saint starring Roger Moore and the puppet series Thunderbirds. Film will be produced by Gerry Anderson (Thunderbirds Are Go) for UA release...

WILD, WILD PLANET

Wild, Wild Planet an Italien science fiction film from Metro-Goldwyn-Mayer is now featured with For A Few Dollars More, the highly acclaimed Italien western. Unfortunately this piece of Italien sci-fi does not come close to the artistic and professional appearance of its western co-feature. For A Few Dollars More is a westren film unparalleled for its unmitigated violence, lyric screenplay, and pulse pounding - direction. Its melodramatic lyricism is typified by its opening lines "Where life had no value, death sometimes had its price. That is why bounty killers appeared." It stars the excellent Lee Van Cleef who first appeared in It Conquered the World. Bob Jerome will review Wild, Wild Planet in our next issue.

Tony Russell resuscitates a dazed Lisa Gastoni in this scene from "Wild, Wild Planet," the screen's first science-fiction horror drama. Unfolding a fascinating conflict aboard a space station in orbit 23,000 miles above Earth in the year 2015, the MGM release also stars Massimo Serato, Charles Justin, Franco Nero and Enzo Fiermonte.



THE PROJECTED MAN Universal. 3/67. 77 minutes. Protelco-M.L.C. Executive producers, Richard Gordon, Gerald A. Fernback. Produced by John Croydon and Maurice Foster. Directed by Ian Curteis. Screenplay by John C. Cooper and Peter Bryan. Based on an original screenplay by Frank Quattrocchi. Photography, Stanley Pavey. Editor, Derek Holding. Special effects, Flo Nordhoff, Robert Hedges, and Mike Hope. Music, Kenneth V. Jones. Cast: Bryant Haliday, Mary Peach, Norman Wooland, Ronald Allen, Derek Farr.

Universal's The Projected Man marks producer Richard Gordon's first venture into the realm of science fiction films, as opposed to his previous supernatural efforts, and it's a pleasure to report that this first venture is a successful one. Although the film has a plot which is apparently a rather routine reworking of the story used in Fox's classic, The Fly, high production values, rich Techniscope color photography, strong performances and effective make-up lift The Projected Man well above average.

Bryant Halliday, who has teamed with producer Gordon in some surprisingly good low budget films in the recent past such as Devil Doll (1964) and Curse of the Voodoo (1965), here plays a scientist who has almost perfected a machine which will convert matter to energy, store it in a power cell and then reassemble it at some remote location. Unknown to this scientist, who goes by the name of Steiner, the head of the research institute at which he is conducting his experiments. Dr. Blanchard (Norman Wooland), is scheming with a representative of a foreign power to steal the device. In order to discredit Steiner, Blanchard's assistant, Latham (Derrick de Marney), sabotages the machine. When Steiner attempts to demonstrate the transmitter to a government official, Lembach (Gerald Heinz), it explodes, Steiner and his two assistants, Dr. Pat Hill (Mary Peach) and Chris Mitchell (Ronald Allen) are able to repair the machine in a matter of days.

However, when Steiner goes to Blanchard's home to try to persuade Lembach to have another look at his invention, he is told that he must abandon his research and dismantle the lab. Incensed, he returns to his laboratory, intending to project himself back to Blanchard's home in order to prove first hand that his device does work.

He is unable to carry out the transmission all by himself and he must enlist the aidof his beautiful young secretary, Sheila Anderson (Tracey Crisp). Unfortunately she is not equal to the task and half of his face and his hand are mutated. He also soon discovers that whenever he touches anything, he gives off tremendous amounts of electrical energy. When he surprises three burglers at work in a lot, he is able to electrocute them all with just a touch of his hand.

When he finds his way back to the lab, he finds Latham there stealing the records of his invention and he kills him. In a confused state, Steiner kidnaps Sheila, but only to find out who is responsible for the accident. Realizing that Blanchard is the cause of all the trouble, he goes to his home and electrocutes him. Steiner is subsequently found by Pat and Chris who feel they can reverse the process that has made Steiner's touch lethal. However, when they get to the lab, Steiner grabs the controls of the projector and destroys it and himself.

The first portion of the film is so similar to The Fly that it could easily be assumed to be a re-make. As in The Fly, there's evidence of trouble with the machine even in transmitting inanimate objects. In The Fly, the first subject animal tested, a cat, disappeared into space. In The Projected Man, Steiner looses the atoms of a rat when Latham tampers with his machine. To carry the

analogy further, the basic premise of a matter transmitter is identical. Both films feature elaborate scientific laboratories. In both, the scientist who is the victim of a horrible accident retains his rationality, and realizes that he must destroy himself.

Beyond these similarities, there are myriad differences. The most important is the fact that since Steiner kills people at the start of his career as the projected man, he is treated as a menace throughout the film. Nonetheless, we do feel some of the dejection and despair of the character due to the sensitive performance of Bryant Halliday. This pathos is particularly evident when Pat tries to persuade Steiner to return to the lab. The attempt on the part of screenwriters John C. Cooper and Peter Bryan to convey this tragedy to the audience is highly commendable.

The subplot about enemy agents trying to steal the device seems to be taken from the second Fly film, Return of the Fly. The role of Dr. Blanchard is rather stereotyped and the overplaying of Norman Wolland in this part weakens the film as a whole.

The conclusion, depicting a lethal electrical man, conjures up memories of that old Lon Chaney Jr. film Man Made Monster (1941), not to mention The Indestructable Man (1956) and The Invisable Ray (1935). But perhaps I'm wrong in emphasizing the similarities of this film to The Fly, for the original story and script, by sometime sci-fi author Frank Quattrocchi, may well have been written before The Fly was made! Forrest J Ackerman reported in 1955 that Quattrocchi was preparing a script entitled The Nth Man or The Multiple Man, and it may have taken all this time for his story to reach the screen. It would be interest- to check with Quattrocchi and see if this was indeed the case.

At any rate, The Projected Man is refreshingly different from the typical horror product in at least two respects. Early in the film we are given an explanation of lasers that is both coherent and surprisingly accurate. Wisely, Cooper and Bryan have Steiner explain his invention as an extension of the laser principle. Steiner goes no further, and the script thereby avoids a lot of pseudo scientific mumbo-jumbo. Then too, the police inspector who handles the case does not turn a blind eye or deaf ear to the fantastic realities of the case when he is faced with the mysterious electrocutions. Rather, it is he who suggests to Pat and Chris that it is Steiner in some mutated form. Just for avoiding the standard cliches of pseudo-scientific jibberish and the bungling police, The Projected Man stands out from many of its contemporaries.

The film indeed had more to offer than this. The dialogue is remarkably intelligent and at times humorous. The musical score by Kenneth Jones, as played by the Sinfonia Orchestra of London, is effective in sustaining and building tension. The color widescreen photography of Stanley Pavey is handsome, and his multicolored views of the projection device as the backdrop to the credits is not to be missed. The laboratory set is elegantly done and tends to make the film all the more realistic. The transformations are done with some excellent sound effects, and the visual scene of the subjects disappearing, is well handled.

The make-up of the projected man is colorful but not garish, and the terrible scars on the bodies of the electrocuted victims are quite realistic. The trio of Flo Nordhoff, Robert Hedges, and Mike Hope deserve congratulations in the effects department; bullets ricochet off Steiner's body, doorknobs explode at his touch, and all with the complete air of reality.

Halliday's acting is quite good, although saddled with a rather one-dimensional characterization. Nonetheless, he is able to display much of the sadness and frustration that the character demands. Considering his heavy make-up, this is all the more remarkable. Unfortunately Halliday's complexion is rugged and this may be preventing him from getting the roles his ability deserves. His supporting players, notably Derek Farr as the intelligent inspector and Mary Peach as the girl assistant, are quite good. Norman Wooland tends to overplay.

Ian Curteis is a director new to science fiction films, and it is hoped he will continue successfully in the field. His good sense of timing and pacing makes The Projected Man tingle with suspense and excitment. The appearance of the finished product is also much the result of Derek Holding whose tight editing held the running time to only 77 minutes.

The weak points of The Projected Man are poor character developement and borrowed ideas developed elsewhere. It is decidingly less involving than The Fly and falls short of that film's classic

stature. Nonetheless, it is expertly done science fiction and a solid piece of entertainment.

-Ted Isaacs-

Rating--*******

ISLAND OF TERROR 3/67. 90 minutes. Executive producers, Richard Gordon and Gerald A. Fernback. Produced by Tom Blakeley. Directed by Terence Fisher. Story and screenplay by Edward Andrew Mann, Allan Ramsen, Photography, Reg Wyler. Editor, Thelma Connell. The Special effects, John St. John Earl, Michael Albrechtson. Music by Malcolm Lockyear. Cast: Peter Cushing, Edward Judd, Carole Gray, Eddie Byrne.

Terence Fisher's latest attempt at science-fiction, Island of Terror, comes across as a rather pedestrian British color thriller that fails to register as top-notch entertainment because it has more minuses than pluses. Offsetting fine performances by Peter Cushing and Niall MacGinnis and some eerie audio special effects, are mediocre visual effects, a skimpy story that is loaded with cliches, an embarrassingly weak performance by Edward Judd and some altogether too leisurely direction by horror veteran Fisher.

The plot of this uneven film is little more than a rehash of several old films. In searching for a cancer cure, a doctor who works on a lonely island off the English coast inadvertently creates a horde of ameoba-like creatures, called "silicates," which destroy their victims by sucking the calcium from their bodies. When one of the boneless victims is discovered, Detective Campbell (Niall MacGinnis) summons two specialists in rare diseases, Dr. Stanley (Peter Cushing) and Dr. West (Edward Judd) to see if they can figure out what caused the strange death. However, they are unable to get back to the isolated island to view the corpse without the aid of West's girl friend, Toni Merrill (Carol Gray), who allows them to use her father's helicopter only after they agree to take her along.

Once on the Island, Stanley and West are stumped by the appearance of the corpse and go to visit the home of the cancer research to see if he knows anything. There they find more mutilated bodies and the research lab in shambles. They take the researcher's notes back to their hotel to study them and soon reach the conclusion that some new and monsterous form of life has been unleashed.

When they return to the lab they are nearly trapped by two of the silicates. In attempting to destroy one of the creatures with an axe, Detective Campbell is killed, but the other three survive when the two silicates begin to reproduce by binary fashion. After seeing this multiplication, West and Stanley conclude that the island will be overrun by the silicates in a matter of hours.

The rest of the film pictures a desperate race against time as the two professors try to find a way to kill the creatures which are impervious to bombs and bullets. Needless to report, the entire population of the island is about to be wiped out when the scientists' solution takes effect and filmdom's latest monster menaces are destroyed.

The film is disappointingly routine and curiously uninvolving. The trite plot hardly justifies the film's running time, and certain sequences seem to drag on interminably. There are several instances when we know a character is about to be attacked by one of the silicates, but director Fisher extends these scenes beyond the point of maximum impact so that rather than being exciting, they are merely boring. In particular, there's one scene wherein Stanley and West must don some protective clothing in order to get some cobalt. Fisher seems to think it is important for us to see every detail of their getting dressed, rather than moving on to the dramatic action of the story; its inclusion only serves to slow down the pace even more. At least Fisher spared us the sight of Stanley and West getting back out of their suits. In addition, the same scene of the scientists' car speeding through the woods is shown ad nauseum. This sort of filler material indicates that there was just too little story for Fisher to work with and editor Thelma Connell would have been well advised to trim another ten or fifteen minutes from the film's running time.

Not that Fisher has done much with what little plot he has to work with.

Based on recent disappointments such as The Gorgon and Dracula, Prince of Darkness, it would appear that Fisher is losing his sense of timing. He manages to make the closing scene, with the silicates crashing down the walls of a barn to get at the terrified townspeople, pretty engrossing, but by then, it's too little too late. Fisher's films remind me a great deal of suspension bridges in their construction. He always seems to include some well done and striking high points of tension, but he intersperses them through long periods of boredom when nothing seems to happen. In Island of Terror, the high points are not so high and the periods of boredom have grown to be the film's real monster.

Peter Cushing comes through with a steller performance as Dr. Stanley, although he does appear to be rather gaunt and haggard without his customary facial hair. He has some good comedy lines in the effective dialogue and his beautiful underplaying of them is the high point of the film. Edward Judd is unconvincing, both as Cushing's youthful protege and as the romantic lead in the film. His emoting in a silly and poorly handled affair with Carole Gray leaves much to be desired. Gray, who seems to be making a number of horror films (she is also seen in Curse of the Fly, Devils of Darkness, and Brides of Fu Manchu) is delightfully sensuous, but acting in this film is routine. Niall MacGinnis, a veteran British player who may be remembered for his role in the excellent Curse of the Demon, is his usual competent self and the rest of the English cast lends able support.

Much of the action in Island of Terror takes place at night. Nonetheless, Allan Ramsen's camera work seems overly murky and grim. I have a feeling the film would have benefitted from black and white treatment. As is the unfortunate case with many British science fiction monsters, the animation of the creatures is inept. In the scene wherein the creatures split and multiply, they exhude a liquid which looks exactly like chicken soup with noodles and this properly provokes unintentional laughter. The poorly conceived creatures further serve to dispel any air of reality the film may have had.

The electronic sound effects of Barry Gray, which accompany the appearance of the creatures, is noticeably effective and helps to maintain the eerie atmosphere. Then too, there's a scene in which Cushing has to have his arm amputated in order to escape from the silicates and this sequence is as explicitly gory and realistic as anyone might desire.

If one feels a lack of involvement while viewing this film, it can probably be traced to the triteness of the story and the routineness of the direction, both of which serve to make the film seem much longer than it really is. Since there was a considerable amount of talent and experience involved in the production and execution of this movie, it must be judged as a disappointing film.

-Ted Isaacs-

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IN LIKE FLINT. 20th Century Fox. 3/67. 110 minutes. Produced by Saul David. Directed by Gordon Douglas. Written by Hal Fimberg. Music by Jerry Goldsmith. Art direction, Jack Martin Smith, Dale Hennesy. Special effects, L. B. Abbott, Art Cruickshank, Emil Kosa Jr Photography by William Daniels. Edited by Hugh S. Fowler. Cast; James Coburn, Jean Hale, Lee J. Cobb, Andrew Duggan, Anna Lee.

In Like Flint as the second in its series is far superior to the earlier Our Man Flint 1966. The producers have obviously seen the exploitability of Flint as Bond's major competitor, and have lavished this sequel with richer sets, lavish art direction, and beautiful location filming in the Caribbean. The resultant production is, if not better than the original, at least a more fitting competitor to the Bond films.

The script by Hal Fimberg is uneven, and its pacing overcomes the fine direction of Gordon Douglas. It shines in its satirical treatment of Flint's superhuman activities, but its action and comedy are interspaced with dullness in which the superfluity of the series begins to show through. The last half hour is particularly uninteresting, and lacks the spectacular denouement this type of film requires.

Flint this time is engaged to defeat a group of women bent on world domina-

tion. He is again summoned by Cramden (Lee J. Cobb) who has been framed in a scandal and dismissed as the head of ZOWIE (Zonal Organization for World Intelligence Espionage). His successor is in league with the feminine conspiracy to dominate the world, and intends to replace the scientific equipment in an orbital observation platform, to be launched by ZOWIE, with nuclear armaments to subjugate the earth. Even the president of the United States has been kidnapped and replaced by an actor (Andrew Duggan), which leads to Flint's obvious crack "An actor as president?" Against these overwhelming odds Flint predictably foils the conspiracy with some astronautical acrobatics when he is blasted into orbit at the film's conclusion.

Typical of the film's low-key spoofing of James Bond is Cramden's visit to the Flint pad to enlist his aid. Flint, at the time, is conversing via microphone and underwater hookup with a porpoise. When Cramden inquires what it's all about, Flint refers to several books on the subject. "How do you ever find the time to read?" asks Cramden, to which Flint only replies "I wrote them."

James Coburn as Flint and Lee J. Cobb as Cramden are fine actors saddled in parts which tax them not at all. Flint's emotional stoicism and Cramden's high strung hysteria offer neither actor any solid chance to perform. Andrew Duggan, as the president does a particularly bad job of overacting. The usual coterie of bikini clad females as always serves well.

In Like Flint is quite entertaining in parts, but the script and director are unable to sustain the film's levity. When it lapses into plot construction or action scenes it lacks the authenticity of the Bond films to hold our interest. The entire film is based on a gimmick which had lost its novelty even after the first of the series. -Fred Clarke-

"The lavishly produced, gadget-ridden-sex and spy formula is not much fun anymore, and the Flint films have the distinct advantage of being spoofs of a spoof in the first place."

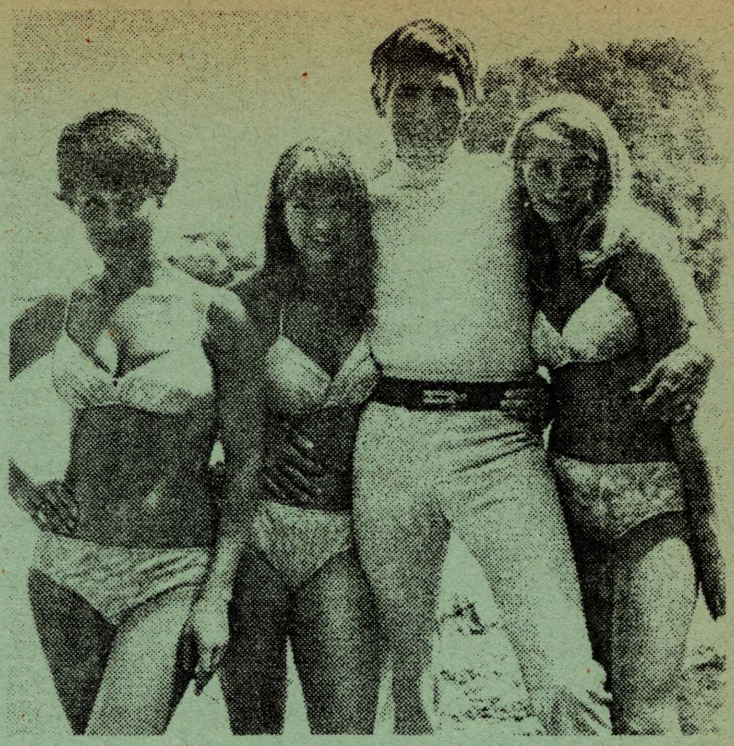
(Los Angeles Times)

"I haven't been so bored since "Our Man Flint' the previous trite whopper, which garnered millions."

(Buffalo Evening News)

"It's good lightweight fare..."

(Los Angeles Herald-Examiner)



Mary Michael, Diane Bond, James Coburn, and Jacki Ray in 20th's In Like Flint.

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as if it were the primer of science-fantasy.

The convention's main attraction to me, besides the huckstering, was the film program. The program was to consist of The Lost City, a twelve chapter serial of 1935, The Lost World 1925, Ghost of Slumber Mountain 1918, and The Return of Captain Marvel 1945, a feature length movie edited out of the fine 1941 serial The Adventures of Captain Marvel. Unfortunately the program's most interesting piece, The Lost City was replaced with Master of the World 1962, a very shabby rehash of the Verne novel from AIP. The two Willis O'Brien silents, Lost World and The Ghost of Slumber Mountain were very poor 8mm prints. I simply couldn't bear to sit through The Lost World for a second time, and The Ghost of Slumber Mountain, from what I could discern from the print, was merely a prelude to O'Brien's The Lost World, in other words, some more crudely animated dinosaurs. I left the convention early Sunday without seeing The Return of Captain Marvel, which as a feature film looses much of the action, suspense and high camp absurdity of the fine 1941 serial from which it was edited. Aside from the committee's excellent choice of

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PAPERBACK REPORT - a listing of new releases in MAY

Paperbacks will be listed in this column as I actually spot them on the stands in a particular month, regardless of publisher's intentions to have them ready in that or another month. As I am a collector/completist of paperbacks, and buy all the books I list, I shall get to them all in the long run just in case I seem to be omitting titles in the listings. Information given on each listing is obvious. 1st, 2nd, etc. means total printing to date by the publisher of the book in question. Page count is that of the last page in the text. I won't bother with covers, non-paginated introductions, and so forth. Titles are listed in alphabetical order followed by a number in parenthesis indicating the sequence in which they were found. While I do not buy every printing of every paperback, I do but all significant reprints, significance ddepending on new introductions, covers, and/or revisions in the text.

PAPERBACKS IN MAY

Black Magic -- Thirteen Chilling Tales (6) edited by Don Ward. Dell books. 0627. 1st. 252pp. 60¢.

Captain Nice (8) by William Johnston. Tempo books. T-155. 60¢. 1st. 155pp.

The Day New York Trembled (11) by Irwin Lewis. Avon books. G1315. 50¢. 1st. 144pp.

The Dolphins of Altair (5) by Margaret St. Clair. Dell books. 2079. 50¢. 1st 188pp.

Edge of Time (17) by David Grinnell. Ace books. M-162. 45¢. 2nd. 143pp.

The Ganymede Takeover (19) by Philip K. Dick and Ray Nelson. Ace books. G-637 50¢. 1st. 157pp.

The If Reader of Science Fiction (22) edited by Fred Pohl. Ace books. H-19. 60¢. 1st. 220pp.

The Jewels of Elsewhen (14) by Ted White Belmont. B50-751. 50¢. 1st. 172pp.

Journey Into Darkness (12) by Frank Belknap Long. Belmont. B50-757. 50¢. 1st. 156pp.

The Laugh Was On Lazarus (The Avengers #2) (3) by John Garforth. Berkley Medalion. F1411. 50¢. 1st. 144pp.

Missed It by That Much! (Get Smart #5) (4) by William Johnston. Tempo. T-154 60¢. 1st. 252pp.

The Red Skull (Doc Savage #17) (7) by Kenneth Robeson. Bantam. F3387. 50¢. 1st. 124pp.

Stormbringer (15) by Michael Moorcock. Lancer. 73-597. 60¢. 1st. 191pp.

The Strange and Uncanny (20) by John Macklin. Ace. K-279. 50¢. 1st. 192pp.

To Open the Sky (16) by Robert Silverberg. Ballantine. U6093. 75¢. 1st. 222pp.

The Universe Between (9) by Alan e. Nourse. Papreback Libarary. 52-462 50¢. 1st. 160pp.

The Wandering Tellurian by Alan Schwartz 1st. 116pp. The Key to Irunium by Kenneth Bulmer. 1st. 128pp. Ace. 60¢.

The Warriors of Day (13) by James Blish. Lancer. 73-580. 60¢. 1st. 160pp.

War With the Newts (2) by Karel Capek. Berkley Medalion. S1404. 75¢. 1st. 241pp.

The Weapon from Beyond (Starwolf #1) (18) by Edmond Hamilton. Ace. G-639. 50¢. 1st. 158pp.

The Winged Man (1) by A. E. van Vogt and E. Mayne Hull. Berkley Medalion. X14-03. 60¢. 1st. 159pp.

The Witch-Baiter (10) edited by Charles Birkin. Paperback Library. 52-468 50¢. 1st. 159pp.

During the month of May, 22 science fantasy paperbacks appeared on the newsstands, containing 3,902 pages, and costing $12.25. -Bruce Robbins-

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SATYAJIT RAY TO DIRECT THE ALIEN

film, but yet another venture in the new field of mature science fiction.

The Alien will begin production in October 1968, when the annual monsoon period ends in India. Saul Bass has been signed to do the film's titles and special effects, to be completed in either the US or England. Ray's original screenplay will be multi-lingual, mostly in English, but other languages are used as as in Fox'es The Longest Day. Filming will be done principally at Ray's Indus Films' Bengal base in two or three months. Besides Peter Sellers, a US lead is being sought, as well as a third Indian lead to play a Bengal journalist. Ray, as well as producer Michael Wilson will appear in the film.

Cinefantastique #5. July 30. Our first large issue, 30¢.

NEWSTAND REVIEW - THE FLYING SAUCER MENACE

Two magazines exclusively for UFO enthusiasts, went on sale recently, and each is loaded with photos.

The first, the TRUE REPORT ON FLYING SAUCERS, is a collection of photos and articles culled from TRUE magazine, and is edited by Frank Bowers.

While the material contained is useful to the neo-saucerist, it's not much more than a rehash of what's been said before, in other magazines besides TRUE.

This is true, also, of the photos; they are the usual ones published, with very little new.

While I'm not very excited on the subject of UFO, nor quick to accept the statements, articles, or photos of those who do sight them, the presence of Major Donald E. Keyhoe, (in the way of 6 articles), lends both prestige and credibility to the publication. (FAWCETT-75¢)

The other UFO magazine, Enemies From Outer Space, THE FLYING SAUCER MENACE, is printed on slick paper. The text is by Brad Steiger, author of such publications as MONSTERS, MAIDENS, AND MAYHEM and with the assistance of Dave Keil (founder, and first editor-publisher of The Garden Ghouls Gazette), MASTER MOVIE MONSTERS.

In eleven chapters, Steiger covers foreign sightings, "hostile" flying saucers, Skywatch Tower photos (which look like photos of a sparkler jiggled around at night), the Wanaque Reservoir sightings, fakes, contactees, etc.

One of the virtues of the publication, is the slick paper; the photos, fraud or factual, are well-reproduced.

The text, to me, represents the end-product of a "you too can write for profit" advertisment; while Steiger is a writing teacher at a college, the text lacks depth. You have the distinct feeling that this was based on collected newspaper clippings, as there is a hollowness about it. The "UFO are dangerous to you" angle pervades the writing, and I feel Steiger's concern is artificial.

Priced at a dollar, it delivers very little new or particularly interesting, but the typography and photography are nice.

Still in the field of flying saucers is the latest CASTLE OF FRANKENSTEIN. An excellent photo of Leonard Nimoy's Mr. Spock, adorns the cover.

This latest issue (No. 11), reminds me of a nice little supper club gone cheap and gaudy; the magazine has become a parasite, leeching a wider circulation from almost any likely source. At one time, CoF rightfully deserved its self-appointed title of "serious horror film magazine;" but not any more.

An example is the article on UFO, which attempts to tie-in saucers and the power blackouts. Within this article, are comments and observations by William Shatner, Roy Thinnes, and even a "contactee" report by Stuart Whitman. This is a rather crude attempt to capitalize on the UFO controversey.

The second victim is STAR TREK, with 4 features on it. The first feature, entitled: THE STAR TREK STORY, is by far the most comprehensive, although much of the material is common knowledge, and is laced with filler. This is getting quite tiresome; while background info and fresh material is most welcome, why do some film magazines seem to think we don't watch the films & tv programs, or are so dim-witted as to be not aware of what is going on. This repetition helps to lengthen word-count, and the author's check, but it does little for the reader except produce extreme boredom.

Most fanzines beat C.T. Beck to the punch by praising and plugging STAR TREK by several months, so his feature is old hat.

The short article on Spock was interesting, but again, most of the material was common knowledge.

The one real bright spot was the short little article on STAR TREK special effects.

In the latest RIVERSIDE QUARTERLY, there was a letter by C.T. Beck (Publisher--CoF) commenting that "sometimes we have to do things we don't want to do." Well, I wonder if the inclusion of the two censored scenes from BRIDES OF FU MANCHU was one of these things; somehow, I doubt it.

I do not feel the two photos are indecent, but they do not belong in a juvenile-oriented publication. The fact the portions were censored before general release, should have indicated the attitude of the distributor on the use of them. While Beck's use of bare bosoms and scanty attire may surprise some, it

CASTLE OF FRANKENSTEIN

reminds me of cheap little "monster" magazines, like MONSTER PARADE, or MONSTERS & THINGS, which pushed the lurid and morbid, in an attempt to win young minds from the excellent & tasteful CASTLE OF FRANKENSTEIN---FAMOUS MONSTERS style of publication. Now it's CoF that is becoming a trash-sheet. While I'm quite sure CINEFANTASTIQUE's readers, composed almost entirely of adults and young adults, certainly won't be adversely affected by the photos, if the general reception is favorable, I must ask: "Where does CoF go from here?" If encouraged to procede along their present line, will sexploitation publishers get on the bandstand? While I'm no comics fan, what happened to the E.C. publications is a good example of what might happen to filmagazines. However, I sincerely hope this speculation proves to be nothing else than just speculation, and not soon-to-be-confirmed prophesy.

Other material includes the 2nd part of a Chris Lee interview, the fine CoF Movieguide, a most comprehensive necrology of SF-Horror-Fantasy-film actors, producers, etc. Also: a listing of fantasy books released in 1966, by Lin Carter (which, because of the space limitations, had to stick to the subject matter, leaving little time for his usual far-ranging, barely informative type of review), which was quite good, and alot of filler, photos & posters, etc. You know, it's rather sad to see a magazine trample its own good name in the muck of cheapness, hollowness, and trashy exploitation.

On the brighter side, we have FAMOUS MONSTERS # 46; while the second 20 issues are quite a bit shallower than the first 20, FM remains the first and foremost filmagazine.

The lead feature, an article on Boris Karloff's press party, is quite interesting, though it should have been a bit longer; 2 months between issues is quite a while to sustain interest. The next installment is promising (personal opinions on his films, co-stars, etc.), and is looked forward to.

In Terrorscope, future films are covered, including news of the latest Japanese crud-film, utilizing the usual 3rd rate man-in-a-monster-suit, responsible for making several of their films in-

FAMOUS MONSTERS of Filmland

famous; news of Chris Lee's latest films (I asked Forry several days ago about REVENGE OF DRACULA, but he says there is no word on the film; it may be some time before it is finally filmed), notes on CYBORG 2087 & DIMENSION 5, which, according to Forry, is based partially on the review carried in CF # 1, which scooped everybody with material on the film. Even the pros read it first in CF; now aren't you glad you subscribe? Also. our (Fred & yours truly) friend, FJA, gave a plug for CF, the first to appear for a fanzine in several years! (I'm sure that Fred's uncompromising quest for excellence in this publication, is responsible for this professional acceptance.); also was a note on PLANET OF THE APES; look for a Fanzine World Exclusive report on this film, complete with illos from this near-secret production, to appear in a future CF). (A tantalizer: why are 200 specially-trained make-up technicians needed for the film?)

While the mummy pictured in the MUMMY'S SHROUD feature looks cheap and phoney, it sure resembles the actual mummy used as a "model". Good article; look for a detailed review in a later CINEFANTASTIQUE.

Luigi Cozzi, the "leader" of Italy's science fiction fandom, writes an interesting account of a foreign film (presumably Italian) dealing with a vampire in an old opera house, which smacks of a "sort-of" remake of the PHANTOM OF THE OPERA.

Verne Langdon continues his series on make-up, and as he knows the business from the inside out, when he sticks strictly to business, makes for fascinating reading.

ATTENTION ALL YOU GREEDY CAPITALISTS: Warren's Captain Company is selling paperbacks of KING KONG, and I can remember when such novelizations brought $1.50 or so, after quickly going out of print; stock up on them, then bleed the collectors. It's the American Way!

Also included, is a filmstory on THE VAMPIRE AND THE BALLERINA, quite useful to those of us who missed the film. It should be on TV by now; probably slated for the 1:30 AM "prime time" slot. . . .

Some low points, but a darned good issue.

-Vern Bennett-

HAMMER FILMS SPECTACULAR

Hammer Films, who in the recent past have produced major releases She with Ursula Andress, and One Million Years BC is preparing the biggest and most expensive production of them all, to be entitled The Lost Continent. It will go into production this summer, headed by Michael Carreras, who was responsible for the above mentioned films, with Leslie Norman directing. The film's extensive imaginitive special effects will be handled by art director Arthur Lawson, and the Academy Award-winning Robert Mattley, who has been in charge of mechanical special effects for Disney's Hollywood studios for the past 20 years. The Lost Continent is to be based on the famous Arthur Conan-Doyle Professor Challenger novel, filmed twice previously in 1925 by Warner Brothers and in 1960 by Irwin Allen for 20th Century Fox. Carreras promises that the Hammer version will stick closely to the original novel, and will surpass technically anything previously filmed. The film is being co-produced in Technicolor and Cinemascope with Seven Arts for 2oth Century fox release in 1968.

STU PHILIPS MOVIE MUSIC

Stu Philips whose arrangements of popular songs have received critical acclaim has been set be producer Bert Tenzer to compose and conduct the score for 2000 Years Later starring Terry Thomas and Edward Everett Horton. Philip's choral arrangement of Goldfinger (Feels Like Lovin' Capitol ST2356) is the finest recorded.

George Pal Appears in The Power

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Ackerman has appeared in two previous films, The Time Travellers (1964) and Queen of Blood (1965), both from American-International, and has also worked as technical advisor on Wizard of Mars (1967) starring John Carradine.

Producer George Pal will make an appearance in The Power also. He joins extras in reacting after film's star George Hamilton crashes his convertible through the guard rail at the Henry Ford Avenue drawbridge in Long Beach in one of the film's action scenes. The Power, starring George Hamilton and Suzanne Pleshette, marks Pal's 13th production, and his first screen appearance.

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The Lost City, not shown, the program was a mediocre example of cinefantastique, and contained nothing with a flair of imagination, sense of wonder, or any degree of dramatic sophistication. Of prime importance in choosing film subjects is that they be rare and excellent.

After leaving the convention with Dave Ludwig, John Primm and Bruce Robbins we visited the home of John Kassner, an amateur film maker who lives just outside of Detroit, and there were treated to the finest films of the entire weekend. None of John Kassner's films were cinefantastique in the strictest sense, but Downtown and A Trip to Mars were borderline. The latter was quite a surprise after expecting to see the usual clicheic attempt most amateurs make at science fiction. John's A Trip To Mars, which won him a Kodak award, was a three minute comic animation of a rocket trip to Mars, which ends, after the rocket has landed with a huge question mark. It might do the National Aeronautics and Space Adminestration some good to see that. His Downtown, filmed to the Petula Clark recording, deals with a bafoon's attempt to do downtown by magic. Every time this magician's-aprentice snaps his fingers, synchronized with the lyric "downtown" in the recording he is whisked, not to his destination but inside phone booths, on the roofs of cars, and other whacky locations. John achceived some amusing effects with excellent editing, and his opening animated credits are among the finest I've seen.

John Primm also showed some of his films which he had brought along to show at the convention. I missed their showing at the Fan Fair as I was busy in the huckstering room, but I do remember that fans were walking around in a daze after seeing them, one fan in particular walked up to my table and said with his eyes all aglow, "I've just seen the best amateur films ever made." John's films sometimes have that dazzling effect on you. The Marble which I have sat through untiring three times, is John's best. It is a religious fantasy about a modern miracle, and despite your own religious convictions it is deeply moving. The amateur films and the hospitality of John Kassner and his parents made the trip to Detroit worth - while, if indoed the Fan Fair did not. Next years's Detroit Triple Fan Fair promises to be bigger and better and I suggest that you don't miss it.

-Fred Clarke-